

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 58.—No. 21.

SATURDAY, MAY 22, 1880.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdme Albani.

THIS EVENING (SATURDAY), May 22, will be performed
BELLINI's Opera, "LA SONNAMBULA." Amina, Mdme Albani; Conte Rodolfo, Signor de Reszke; and Elvino, Signor Gayarré.

Mdme Adolina Patti.

MONDAY next, May 24, MOZART's Opera, "DON GIOVANNI." Zerlina, Mdme Adolina Patti; Donna Anna, Mdme Mantilla; Donna Elvira, Mdme Valleria; Don Ottavio, Signor Carpi; Leporello, M. Gailhard; and Don Giovanni, Signor Cotogni.

TUESDAY next, May 25, AMBROISE THOMAS's Opera, "MIGNON." Mdme Albani, Mdme Scalchi, Mdme Valleria, M. Vidal, M. Engel.

THURSDAY next, May 27, MEYERBEER's Opera, "DINORAH." Mdme Adolina Patti, Mdme Scalchi, M. Lassalle, M. Engel.

Début of Mdme Verni.

FRIDAY, May 28, MEYERBEER's grand Opera, "LES HUGUENOTS." Valentina, Mdme Verni.

SATURDAY, May 29, BELLINI's Opera, "I PURITANI." Mdme Albani, Signor Gayarré, Signor de Reszke, Signor Graziani.

MONDAY, May 31, WAGNER's Opera, "LOHENGGRIN." Mdme Albani, Mdme Pasqua, Signor Gayarré, Signor Cotogni.

Doors open at Eight o'clock; Opera commences at Half-past.

The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, 21 1s.; Side Boxes on the first tier, 23 3s.; Upper Boxes, 27 12s. 6d.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

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President—The Right Hon. the Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. D., Cantab.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at this INSTITUTION (in the New Concert-Room), on SATURDAY Evening, the 29th inst., at Eight o'clock. Conductor—Mr WALTER MACFARREN.

Tickets (which may be purchased at the doors):—Balcony, 2s. 6d.; and Stalls, 5s. each.

By order, JOHN GILL, Secretary.
Royal Academy of Music,
Tenterden Street, Hanover Square, W.

ST JAMES'S HALL.—MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL (Ninth Season) on WEDNESDAY Afternoon, June 2nd, at Three o'clock. Programme.—Sonata Appassionata, in F minor, Op. 57 (Beethoven)—Pianoforte, Mr Sydney Smith; a. "Characteristic Piece," in A major, Op. 7, No. 4 (Mendelssohn), and b. "Impromptu," in B flat major, Op. 142, No. 3 (Schubert)—Mr Sydney Smith; Song, "Creation's Hymn" (Beethoven)—Mdme Patey; Piano Solos, a. "Ballade," b. "Menuet" (first time of performance), and c. "Grand Polonaise" (Sydney Smith)—Mr Sydney Smith; Song, "The Erl King" (Schubert)—Mr Santley; Piano Solos, a. "Ricordanza," Etude (Liszt), and b. Scherzo in B flat minor (Chopin)—Mr Sydney Smith; Song, "Arise, and follow me" (J. Blumenthal)—Mdme Patey; Piano Solos, a. "Echoes of the Past," first time of performance, and b. Marche Hongroise (Sydney Smith)—Mr Sydney Smith; Song, "Maid of Athens" (Gounod)—Mr Santley; Finale, "Bolero," by desire (Sydney Smith)—Mr Sydney Smith. Accompanists—Sir Julius Benedict and Mr W. Ganz. Sofa Stalls, 7s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be obtained of Mr SYDNEY SMITH, 45, Blanford Square; the usual Agents; and at Austin's Ticket Office, St James's Hall.

"O REST IN THE LORD" (MENDELSSOHN).

CAUTION.—THE ORIGINAL MANUSCRIPT SCORE, by the Composer of the above, from the Oratorio of *Elijah*, and an AUTOGRAPH LETTER from him to Mr Bartholomew, dated May 28th, 1846, recently presented to the Guildhall Library by Mrs Mounsey Bartholomew, are MISSING therefrom. Any information tending to their recovery should be addressed to the Librarian. In the event of either of these Manuscripts being offered for sale the public are hereby informed that they are the property of the CORPORATION OF LONDON, by whom they are claimed.
Guildhall, E.C., May, 1880.

HER MAJESTY'S THEATRE, HAYMARKET.

Mdme Christine Nilsson.—Mdme Trebelli.

THIS (SATURDAY) EVENING, May 22, will be performed
GOUNOD's Opera, "FAUST." Faust, M. Candidus (his first appearance in this character); Mephistopheles, Signor del Puente; Valentino, Signor Galassi; Siebel, Mdme Trebelli; Martha, Mdme Valerga; and Margherita, Mdme Christine Nilsson (her second appearance this season). Conductor—Signor AUDITI.

Next Week.—Extra Night.

MONDAY next, May 24, BIZET's Opera, "CARMEN." Don José, Signor Runcio; Escamillo (Foreador), Signor Del Puente; Michaela, Mdme Isidora Martinez; Mercedes, Mdme Lablaiche; Frasquita, Mdme Valerga; and Carmen, Mdme Minnie Hawk.

Second Appearance of Mdme Emma Nevada.

TUESDAY next, May 25, BELLINI's Opera, "LA SONNAMBULA." Amina, Mdme Emma Nevada.

THURSDAY next, May 27, a Favourite Opera.

Mdme Christine Nilsson.

SATURDAY, May 29, Reproduction of "LOHENGGRIN." Elsa, Mdme Christine Nilsson.

MONDAY, May 31, "AIDA."

Doors open at Eight. The Opera will commence 8.30.

Stalls, 12s.; Dress Circle, (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 4s.; Gallery, 2s.

Prospectuses of the arrangements of the season may be had of Mr Bailey, at the Box Office of Her Majesty's Theatre, under the portico of the Opera-house, which is open daily from Ten till Five; also at all the Libraries.

MR VERNON RIGBY requests that all Communications respecting ENGAGEMENTS be in future addressed to Mr KEPPEL, 221, Regent Street, W.

MR BARTON MCGUCKIN requests that all Communications respecting ENGAGEMENTS be in future addressed to Mr KEPPEL, 221, Regent Street, W.

MADAME ENRIQUEZ requests that all Communications respecting ENGAGEMENTS be in future addressed to Mr KEPPEL, 221, Regent Street, W.

HERR HUGO HEERMANN begs to announce that he will spend the month of JUNE in LONDON. Letters respecting Engagements to be addressed to Mr KEPPEL, 221, Regent Street.

OPERA AND CONCERT AGENCY—221, REGENT STREET, W.

MR KEPPEL begs to announce to the MUSICAL PROFESSION, ENTREPRENEURS, and CONCERT-GIVERS, that, to meet the requirements of increased business, he has opened an Office at the above address, to which all Communications should be forwarded. Office hours—11 to 4 o'clock.

MISS LILLIE ALBRECHT has the honour to announce that her Annual Grand MATINÉE MUSICALE will take place at 59, Lowndes Square, Belgravia (by kind permission and under Distinguished Patronage), on SATURDAY, June 6th, at Three o'clock, assisted by the following eminent Artists: Mdmes Frances Brooke, Whyte, Coyte-Turner, and Antonietta Ubini; Signor Fallar, Signor Zoboli (of Her Majesty's Theatre), and Mr Furlong; Violin—M. Sauton; Violoncello—Herr Daubert; Pianoforte—Miss Lillie Albrecht, as performed by the Band of the Royal Horse Guards; and Sir JULIUS BENEDICT. Haydn's Trio in E, No. 4, for pianoforte, violin, and violoncello (the Allegro Moderato and Allegro Finale) will be performed on this occasion, as also Beethoven's Kreutzer Sonata, by special desire (Andante con Variazione), by Miss Lillie Albrecht and M. Sauton. Piano Solos will consist of Prelude and Fugue in B flat, Op. 35, No. 6 (Mendelssohn); Grosse Polonaise in A flat, Op. 53 (Chopin). The following pieces of her own composition will, by general request, be played by Miss Albrecht on this occasion, viz.: Study in C major; "Amour Inquiet," Kyrie (as performed by the Band of the Royal Horse Guards); "Eau Limpide" (Fantaisie); and, as Finale, her "Fantaisie Martiale" in G flat. "Tis years since I beheld thy face" (sung by Miss Coyte-Turner) and "Bei labri" Valse Chantante (composed expressly for Mdme Antonietta Ubini), both by Miss Lillie Albrecht, will also be given on this occasion—the latter for the first time. Tickets, One Guinea each, may be had of Mdme and Miss LILLIE ALBRECHT, 33, Oakley Square, N.W.

RICHTER CONCERTS.—ST JAMES'S HALL. Herr HANS R. RICHTER (of the Imperial Opera-house, Vienna) Conductor. Leader—Herr H. FRANK. The THIRD CONCERT will take place on MONDAY Next, May 24, at Eight o'clock; and the remaining Concerts on May 27th and 31st, June 3rd, 7th, and 10th. Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., at the usual Agents, and at Austin's Ticket Office, St James's Hall.

UNDER THE IMMEDIATE PATRONAGE OF HER GRACE THE DUCHESS OF WELLINGTON.

MR OBERTHÜR'S MORNING CONCERT, at St James's Hall, on TUESDAY, June 1. Vocalists—Miss Catherine Penna, Mdle Victoria de Bunsen, Mdme Christiani, Miss Gertrude de Lille, Mr J. H. Pearson, and Mr F. Penna. Piano—Mdme Jenny Viard-Louis and Mr Wm. Ganz. Harps—Miss Kate Stuart, Herr P. Krüger, and Mr Oberthür. The Ladies Chorus of Mr Wm. Carter's Choir, of the Royal Albert Hall, under the direction of Mr W. Carter. Tickets, 10s. 6d., 5s., and 3s., at Mr Austin's Ticket Office, and of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

"THE PILGRIM QUEEN," a Cantata for Ladies' Voices (The Words by Mrs ALEXANDER ROBERTS, the Music by CHARLES OBERTHÜR), will be performed for the First Time at Mr Oberthür's Morning Concert, at St James's Hall, on Tuesday, 1st June.

MR GANZ'S ORCHESTRAL CONCERTS, St James's Hall.—The THIRD CONCERT will take place on SATURDAY Afternoon next, May 29th, at Three o'clock. Programme.—Part I.: Fantasia for orchestra, "Romeo and Juliet," first time (J. S. Svendsen); Concertstück for pianoforte (Weber); Air, "If with all your hearts," *Elijah* (Mendelssohn); Symphony in C major, the "Jupiter" (Mozart). Part II.: Rhapsodie, "Abends" (Baff); Aria, "Adelaida" (Beethoven); Introduction and Allegro for pianoforte, first time, composed expressly for these Concerts (B. Godard); Orchestral Piece, "Kermesse," first time (B. Godard); Pianiste—Mdme Montigny-Rémaury. Vocalist—Mr Sims Reeves. Conductor—Mr GANZ. Sofa Stalls, 10s. 6d.; Balcony Stalls, 7s.; Area Stalls, 6s.; Balcony, 3s.; Orchestra, 1s.; Admission, 1s.; may be obtained at Messrs Chappell & Co.'s, Austin's Ticket Office, and of Mr WILHELM GANZ, 126, Harley Street.

THE IMPORTANT STOCK OF MUSIC PLATES AND COPYRIGHTS OF MESSRS METZLER & CHAPPELL.

MESSRS PUTTICK & SIMPSON will sell by AUCTION at their House, 47, LEICESTER SQUARE, W.C., in MAY, the very extensive and highly important STOCK of ENGRAVED and STEREOTYPED MUSIC PLATES, together with the very valuable COPYRIGHTS belonging thereto, of Messrs METZLER & CHAPPELL, the well-known Publishers of Great Marlborough Street, in consequence of the recent decease of Mr Metzler. Catalogues will shortly be ready, and will be supplied to the Trade free on application.

MDME ARABELLA GODDARD'S ACADEMY for LADY STUDENTS in PIANOFORTE MUSIC. For prospectuses, apply to the Secretary, Steinway Hall, Lower Seymour Street, W.; or to Mdme GODDARD, 49, Finchley Road, N.W., on Mondays, between two and five p.m.

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MISS LOUISA BALL (the Juvenile Elocutionist) will recite at Langham Hall, on the 25th inst., an *entirely* New Poem, written expressly for her by EDWARD OXENFORD, Esq., entitled "THE CHILD MARTYR" (first time).

"THE RETURN OF THE ARMY."

MR J. H. PEARSON and MR FREDERIC PENNA will sing this New Duot (just published) at Herr Oberthür's Grand Morning Concert at St James's Hall on 1st June.

"THE MESSAGE."

MR JOHN CROSS will sing BLUMENTHAL's admired Song, "THE MESSAGE," at Mdme D'Arcy's Matinée, Beethoven Rooms, on June 9th.

MISS LILLIE ALBRECHT will play at Langham Hall, on Tuesday evening, May 25th, in MENDELSSOHN's TRIO in D minor, Op. 49, (the Andante on Moto Tranquillo, Scherzo, and Finale—Allegro assai appassionato), and "ERIN," by Sir JULIUS BENEDICT, for pianoforte alone.—34, Oakley Square, N.W.

"THE LADY OF THE LEA."

MDME FRANCES BROOKE will sing HENRY SMART's popular Song, "THE LADY OF THE LEA," at Hammersmith, May 18th; New Cross, May 24th; Miss Alice Fairman's Concert, May 31st; Langham Hall, June 1st; and at Miss Lillie Albrecht's Concert, June 5th.

TO CONCERT-GIVERS, &c.

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"THE LAST TIME."

M. I. WATTS' admired Song, "THE LAST TIME," words by R. BREE, is published (price 3s.) by DUNCAN DAVISON & Co., 214, Regent Street, London, W.; where may be obtained, composed by M. I. WATTS, "Home to my Heart," "Ripple, gentle Stream," "Standing gazing over the Stream," "The reason why," and "Shine on, fair Moon," price 3s. each.

Published This Day.

"ISADORE." Song. Words by GORE JONES. Music by RICHARD HARVEY. Price 3s. London: DUNCAN DAVISON & Co., 214, Regent Street, W.

NEW SONG BY DR. SPARK.

"VOICES CALLING." Song. Words by RUSSELL GRAY. Music by WILLIAM SPARK. Price 4s. London: DUNCAN DAVISON & Co., 214, Regent Street, W.

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Composed by

W. GODFREY.

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HER MAJESTY'S THEATRE.

Though later than usual in the spring, Mr Mapleson began his new season on Saturday night auspiciously enough. There was a crowded house, and a performance of Gounod's *Faust*, excellent on the whole, besides offering several attractive features, prominent among which was the return of Mme Christine Nilsson, and not least interesting the *début* in Italian-spoken opera of our rising tenor, Mr Joseph Maas, who has often been heard in English on the same boards. What are the intentions of the director of Her Majesty's Theatre for the two month's series of representations about to follow, has already been communicated in a review of the prospectus published not long since in these columns. That the conductor's chair would be no longer occupied by Sir Michael Costa, that there would be two conductors in lieu of one, and that some changes were expected in the personnel of the orchestra, was subsequently made known. What reasons may have influenced managerial policy in such new re-arrangements is no business of ours; nor, indeed, do they concern the public, unless the public find just cause for dissatisfaction. The conductor on Saturday night was Signor Arditi, who, on taking his place before the desk of authority, was greeted with a friendliness due to one who had for years filled the same position at the old house, and, moreover, produced the first Italian version of Gounod's now so popular work ever witnessed in this country (June 1863). Herr Ludwig Straus has succeeded M. Sainton as first violin, and the places of Mr Lazarus, Mr Weist Hill, M. Lassalle, and some few other players of note have been allotted to substitutes more or less competent. Messrs Willy, Doyle and White, as principal second violin, viola and double-bass, remain; and in most other respects the orchestra is substantially as before.

That Marguerite was the second part in which Mad. Nilsson won the sympathies of our audiences will be remembered by opera-goers, who, much as her Violetta, with which she made her *début* (June 8th, 1867), had been extolled, pronounced in favour of its immediate successor, as better suited to an individuality which clothes all such parts as combine feminine grace, tenderness, and subdued passion (Desdemona, Elsa, and Ophelia, for example, among the rest) with a characteristic and abiding charm. As her Marguerite was then, so it is now, only brought nearer and nearer to perfection by practice and experience. That Mad. Nilsson has made the part an especial study can hardly admit of a doubt. On Saturday night she seemed more than usually absorbed in her task. The dreamy, innocent Marguerite, the impassioned Marguerite, when under irresistible fascination her pent-up feelings give way to abandoned expression, the contrite Marguerite when contrition would appear too late, and the triumphant Marguerite, resisting the final temptation to escape with Faust, were portrayed with equal truth and power. By this brief summary the effect created in the most familiar and important situations is conveyed, which absolves us from the necessity of detailed criticism; but, it should be added, that some delicate touches were observed—especially in the Garden-duet with Faust, the scene of Valentine's death, and above all in that of the Cathedral, where the prayers of the forlorn heroine are disturbed by the fiendish mockery of the demon—both in a dramatic and a vocal sense enhancing the artistic completeness of the assumption. That Mad. Nilsson was received with unanimous cordiality, and her performance throughout honoured by applause commensurate with its rare intrinsic worth, will be taken for granted. Mr Maas achieved a legitimate success. To play Faust in company with such a Marguerite was no easy task for our young tenor; but so fine a voice as his, produced so naturally and with such absence of effort, was a recommendation in itself. Mr Maas, moreover, has been well tutored in the art of vocalization, as his antecedents have shown, and his delivery of the much admired apostrophe to Marguerite's dwelling, "Salve! dimora casta e pura" (the violin *obbligato* accompaniment which was admirably played by Herr Straus) was equally expressive and refined, amply meriting the prolonged applause it obtained. As an actor, Mr Maas has to learn that which only experience can bring. His demeanour on the stage is easy, his gestures are natural, and when he has learned how to be emphatic where some show of emphasis is required by the business of the scene, he will be on the fair road to progress in a very essential department of his calling. Mr Maas already shows earnestness; and that is half the battle. He was heartily encouraged by the audience, and such encouragement should stimulate him

to renewed exertion. He might fairly have accepted the encore for "Salve Dimora," but had the good taste to decline it. The Mephistopheles was Signor Del Puente, our old acquaintance, the Taureador of Taureadors to win the heart of a Carmen; the Valentine was Signor Galassi. Both gentlemen did their very best; though we cannot but think that Signor Galassi over-exerted himself in elaborating the death-agonies of Marguerite's brother, who, while bestowing a malediction, at such a crisis, on his unhappy penitent sister, is by no means a very interesting personage, and through excessive demonstration runs the risk of becoming somewhat of a bore. Our Siebel was the always popular Mme Trebelli, who, in response to an encore and a bouquet, repeated the soliloquy of the garden-scene, "Parlotele d'amor." After each successive act the leading artists were called forward (as a matter of course). The opera was preceded by the National Anthem for chorus and orchestra. On Monday Mdle Nevada, a young singer from California, made her *début* in the *Sonnambula*. On Tuesday Miss Minnie Hauk reappeared in her part of Carmen. On Thursday the opera was *Aida*, with Mme Marie Roze as Aida, and Mme Tremelli as Amneris. The first performance of *Lohengrin*, under the direction of the justly famous Wagnerian conductor, Herr Hans Richter, is announced for Wednesday.

ROYAL ITALIAN OPERA.

The return of Mme Adelina Patti to the scene of her earliest triumphs, previous to her name becoming famous over the world of art, seldom fails to be an event of exceptional interest for habitual patrons and frequenters of the Royal Italian Opera. When Patti comes Mr Gye's season is at its zenith; and so it is at its zenith now. The house on Saturday wore all the aspect of a gala night. Royalty was present, as a matter of course, and amateurs who know what finished singing means, and what a rare phenomenon is a perfect lyric artist, were assembled in hundreds. The opera chosen for the occasion was Gounod's *Romeo e Juliette*, which, if not exactly another *Faust*, contains some of the gifted composer's happiest and brightest thoughts. Had Gounod produced *Romeo* in 1859 and *Faust* in 1867, instead of *vice versa*, the latter would, in all probability, have stood to *Romeo* much in the same position as, by general consent, the former stands to *Faust*. But it was otherwise ordained, and thus we have now another *Faust*, considerably diluted. Had Gounod been a man of genius, besides being a man of extraordinary talent, he would have given us two very different creations; for there is absolutely nothing in common between Shakspeare's "star-crossed lovers" and the Faust and Gretchen of the German poet-philosopher. Nevertheless, such a Juliet as Patti would shed lustre over a much less interesting imbroglia than the French musician, with the assistance of MM. Barbier and Carré, has been able to concoct out of the youngest, purest, and most exquisite love-story in existence. Her assumption of the character is poetry itself; she looks, acts, and sings it in perfection. It is needless to add more, both the opera of Gounod and Mme Patti's embodiment of its heroine having been dwelt upon at length on various occasions. Enough, then, that the universally popular Italian-Spanish-American-English "prima donna" (for, on various accounts, she is all four) was welcomed with the accustomed enthusiasm, and fully rewarded her admirers by one of her very finest performances—a performance for intense dramatic feel and finished vocalization not easy to surpass. Into details we have no space to enter; nor, indeed, are they required. The *Romeo* of Signor Nicolini was marked throughout by the utmost earnestness, and credit is due to him for restoring the air sung by *Romeo*, in soliloquy, before Juliet's appearance in the balcony—an air which, though usually omitted, represents, at least, "some necessary question of the play." The other characters, all insignificant in comparison with those of the hero and heroine, were more or less well sustained; and the performance generally, under the able direction of Signor Bevilacqua, was so effective as to justify a hope that *Romeo e Juliette* is not destined once more to be laid on the shelf during the remainder of the season. Mme Patti's next part was Rosina, in the *Barbiere*, which brought another brilliant

audience on Tuesday night. Not a new phrase could be invented that would add anything to what has been said over and over again about this incomparable assumption. Many Rosinas have been seen in our time, but not another such Rosina as Adelina Patti. We must confess, however, to a belief that the introduction of such things as Eckert's "Echo Song" in the Lesson Scene sets dramatic propriety at naught, and that only the finished manner in which it is executed atones for the incongruity. "Home, sweet home," in reply to the encore, is now always expected, and to hear it sung as Mme Patti sings it is quite enough to account for the renewed popularity this simple ballad has obtained. About the Figaro of Signor Cotogni and the Bartolo of Signor Ciampi it will suffice to say that if the former would sing so as to be heard more distinctly and the latter so as to be heard less distinctly, the gain would be on both sides. Signor Nicolini was the gay and adventurous Almaviva, and Signor De Reszké the best Basilio we have seen for a long time, singing and acting the fine air, "La Calunnia" (clearly suggested by Mozart's "La Vendetta," given to Bartolo in the *Nozze*), with admirable emphasis, unspoiled by the exaggerated buffoonery which too frequently disfigures and robs it of its dramatic significance. On Thursday *Mignon* was revived, with Mme Albani as the heroine—a treat for all cognoscenti—a performance, indeed, natural, charming, and artistic in equal degrees. Mme Patti was announced for the heroine of *La Traviata* last night; and for this evening we are promised the *Sonnambula*, with Mme Albani as Amina. About all these, however, we shall have something to say next week.

MEYERBEER'S AFRICAINE.

(To the Editor of the "Musical World.")

SIR,—I have on many occasions treated in your paper on the merits of Meyerbeer's posthumous *Africaine*. The work, as a rule, has been reluctantly given twice in each season, and without wishing to offend public taste, the majesty of its music is yet far from being understood, and will never be while we tolerate and support operabouffe, compelling exponents to irksomely repeat the same hundreds of nights, and that, consecutively. It is, therefore, of great importance that the cast of such a work as *L'Africaine* should be exceptional. The old trio is no more to be expected—we must dismiss it from our minds. To be in advance of all critics, if allowed to express my unbiased opinions, I especially send these few lines now.

I have just returned from Covent Garden, and I am sorry to say I was not mistaken as regards the new Vasco, and I cannot refrain from expressing surprise that the selection should have been made when another tenor thoroughly fitted for the task, both from a vocal and histrionic point of view, would have reminded us of Meyerbeer's chosen Vasco. Happily, a set-off was obtained by the magnificent singing of Nelusko. Comparisons, as a rule, are ungenerous, yet there can be no harm in commenting under certain circumstances. We have been used to a Nelusko fiendish in looks, gestures, and intonation of singing (as everyone must recollect the delivery of "Adamastor" and the demoniac laugh, imitated yet by no one), and, to my idea, the Nelusko of this evening attempted the personation of such, but could not get beyond his natural gentlemanly and noble bearing. His pilot orders, given on the lower deck in the ship scene, lose effect, and, I may be wrong, but the melody of the "Ever my Queen" song is marred by the jumping (if I may so express myself) of notes at the beginning, which, I think, should be more blended. The most fastidious must have been charmed with the Selika of Mdlle Turolla, although her singing might have been a little less impulsive and the acting a little more so. When will the public learn not to interrupt the famous unison until the conductor has lowered his *bâton*? The finish of this, by the way, falls flat, and does not appear to be performed as originally.

In conclusion, I will express a hope, for the success of the next performance and the work generally, that the Spanish tenor will, in future, personate the young Portuguese adventurer. I am, Sir, yours,

London, May 8, 1880.

[O. L. (like Fra Hirsuti) is evidently partial to Sig. Gayarré; but what he means by "intonation of singing" would take the three heads of Fra's Ghiaccio, Mahoney, and Angelo, combined Cerberus-wise, to explain, and then be hard to understand.—DN BLIDGE.]

FUNERAL OF SIR JOHN GOSS.

On Saturday the remains of the English composer and organist, Sir John Goss, whose age coincided with that of the present century—he having been born in the year 1800, at Fareham, in Hampshire—were interred at Kensal Green Cemetery, the funeral service being first read over the coffin in St Paul's Cathedral. It was fitting that this honour should be paid to the deceased under the dome where he had officiated from the year 1838 until his retirement in 1872, when the post was filled by Dr Stainer. Shortly before eleven o'clock the hearse, drawn by four horses, was brought before the south porch of the cathedral. Six mourning coaches followed, and a number of private carriages belonging to friends who were desirous of testifying their respect. In the first coach were the sons of the deceased, Mr Walter Goss and Mr Joseph Goss, with Mrs Sampson and Miss Goss; in the second were Mr and Mrs F. Byles and Mr and Mrs Vargler; and in the third Mr and Mrs Spetti. The Society of Organists and the Royal Society of Musicians also sent representatives as a mark of their esteem for the deceased. The coffin, preceded by the surpliced choir, was carried to and deposited in front of the chancel, where it remained throughout the service. Upon the coffin, which was of polished oak, was a long brass cross, with brass furniture, and a plate with the following short inscription: "Sir John Goss. Born Dec. 27, 1800. Died May 10, 1880." The Dean of St Paul's conducted the service and read the lesson, Croft's Funeral Service being that which was used. The collect was said by the Rev. W. H. Milman. The anthem was one of the deceased's own works, "If we believe Jesus rose." During the first part of the service Mr Martin, the assistant organist, presided at the organ, but Dr Stainer officiated whilst the anthem was being sung, and also at the playing of the Dead March in *Saul* at the conclusion of the service, whilst the procession was being re-formed, and as the corpse was being carried back to the hearse. Leaving St Paul's the funeral cortege, on its way to the Kensal Green Cemetery, stopped for a short time at the Royal Academy of Music, Tenterden Street, Hanover Square, where it was joined by some members of the Academy. The deceased was a professor, member, and director of this institution, and as a token of respect the Academy was closed during the day. The procession then left for the cemetery, and the last portion of the funeral service was performed over the remains of the distinguished musician, which were lowered into a grave at the west side of the burial ground.

BRUSSELS.

(Correspondence.)

Music will play a prominent part at the inauguration of the approaching National Quinquagintenary by the King, the Royal Family, and all the grand Officers of State, in the old Champ des Manœuvres. M. Pierre Benoit is the composer, and M. De Geyter the author, of a grand cantata in Flemish, which will require more than a thousand executants, namely: sopranos, women and children, 150; contraltos, 150; tenors, 150; basses, 150; ordinary band, 185; military band, 150; and Theban trumpets, 12; making a total of 1,047. The story of the book is as follows. The Genius of Belgium is congratulated on her Quinquagintenary by the respective Geniuses of Art, Manufactures, and Agriculture. The first named personage enquires the cause of the general rejoicing, and the others reply in chorus that the cause in question is "the prosperity they enjoy, thanks to freedom." M. Benoit's work consists of two parts. The first theme, given by the Theban trumpets, is the melody suggestive of freedom. The various choral bodies take it up successively and then combine in a grand crescendo, unisono, representing the apotheosis of Liberty, and this *finale* forms the second part. Most of the singers will be from the provinces, but Brussels will provide nearly all the instrumentalists.—The usual concerts have commenced at "le Waux-Hall," but the weather is very much against them.—M. Ch. Lecocq's *Jolie Persane*, with most of the artists in the original cast at the Renaissance, Paris, is attracting large audiences to the Théâtre des Fantaisies Parisiennes.

Anton Rubinstein's last concert at St Petersburg brought in 8,150 roubles, the whole of which the great "virtuoso" devoted to charitable purposes.

John Bullaby Speaks.

REPORT ON MUSICAL INSTRUCTION IN ELEMENTARY SCHOOLS ON THE CONTINENT.

(Continued from page 314.)

A resident, Herr von Wessersley, to whom I had been favoured with a letter of introduction, and to whose kind hospitality and help in my work I was continually indebted during my stay, took me early on my arrival to the house of Herr Pivoda, a professor of equal musical and general accomplishment. Your Lordships may judge of my dismay when I heard from Herr Pivoda that the state of things described by Burney and others, though till recently existent, was now a thing of the past; that not only were "the violin, the hautbois, the bassoon, and other instruments" no longer to be found in the Bohemian school, but that even singing was little practised there, and singing from notes scarcely at all! Further inquiry thoroughly confirmed this statement. I proceed to show how this confirmation was arrived at.

Through the kindness of the Vice-President of the Ministry of the Interior, I was put in communication with Landundschul inspektor, Dr. J. Gall, under whose escort I visited twice a Burgerschule (by St Jacob); twice the Bohemian Female Normal School; once the German Female Normal School; and subsequently the German Mädchen-lyceum.

The Burgerschule is divided into eight classes. To the fifth class and upwards only is musical notation taught, or attempted to be taught. Those on the girls' side sang sweetly and in tune, though very much out of time; leaving out a rest here and a dot there, without the slightest apparent consciousness of the slaughter they were dealing out to the rhythm of what they sang. The boys of the corresponding class knew absolutely nothing. At the German Normal School a class of very young children sang very pleasingly "by ear;" and a higher class exhibited the results of some very good teaching brought to bear on apt and intelligent subjects. So again an elementary teachers' class knew what they had been taught, and taught well, thoroughly. At the Mädchen-lyceum a small class, though under a clever teacher, did very little, and that badly. The time allotted to the subject in this last school was absurdly insufficient.

The Bohemian Female Training School I mention last, for in it I seem to have realized for the first time of what the Bohemian race is musically capable. In the voices of the students, about ninety in number, I found what may be best described as the cumulative results of many generations of practised vocalism. No such sound from choir or band had ever before fallen on my ear; no vocal organs so sweet, so strong, so extensive in compass, so beautifully modulated, so perfectly in tune. Soprani mounting "clear and compact," again and again to B and even C, mezzo-soprani of the richest conceivable timbre, and contralti descending easily and sonorously to D and even C, notes only just within the reach of ordinary tenors. As a musical result it would be difficult or impossible to say too much in praise of what these young people did. But alas! this praise must bear with it its qualification. That this result has been attained through a frightful amount of "grinding" is as certain as that it is presented. Every note must have been hammered into the memories of these poor students, like each rivet into a wall of iron. There the note assuredly was; no copy was needed to bring it to mind, alas! only in the order and connection in which it had been so hammered into these same memories. The sympathy of eye and ear, which above all things goes to make a musician, was, I should say, wholly wanting in these gifted students. Their powers of reading were the smallest conceivable. They could do next to nothing in it. After two or three failures I gave up testing them, with even the simplest passages, in despair.

The general neglect of musical instruction in the schools of Bohemia, and the consequent decline of musical skill in the country, is attributable, I was told, to the fact that the time and attention formerly given to the subject in those schools had been so seriously disproportioned to that bestowed on others more important, as to cause the latter to be all but wholly neglected. This may possibly have been the state of things; a state, of course, simply intolerable. But it might surely have been remedied without the entire withdrawal of culture in an art for which the people had for many generations shown inclination and aptitude, and whose practice must have furnished countless persons with a means of recreation as inexpensive as it is humanising.

SAXONY.

On my arrival at Dresden on the 1st of March, I had the mortification to find that every school in the city and its neighbourhood would be in vacation for at least a week. Not till the 9th was I enabled to resume my work. Through the kind agency of Mr

Strachey, Her Majesty's representative, I made the acquaintance of Geheimerschlurath Dr E. Bornemann, the value of whose companionship and large information I would here gratefully acknowledge. Accompanied by this gentleman I made several visits during the remainder of my stay to the male and female Normal schools, to a Burgerschule for girls, and to the Kapellknaben Institute.

In the first of these a lesson was given to 18 youths, of from fourteen to sixteen years of age, who had recently entered from various elementary schools (Volksschulen), commonly, I was told, quite ignorant of music. The students remain in this institution for six years, during which they receive three lessons a week in music. The instruction comprises, besides singing, the violin in all cases, and in some the pianoforte and organ. In the establishment there are eight pianofortes, three organs, and a large number of violins. On another occasion I heard 50 students and about as many boys sing various hymns and part songs, and portions of Mendelssohn's *Walpurgisnacht*, and Romberg's *Song of the Bell*, with much accuracy and spirit. At Easter, I was informed, 120 students had presented themselves for admission to 24 vacancies in this institution.

The course in the Female Normal School, of 120 students, extends over five years, one year less than in the corresponding school for masters; probably it was suggested, on account of the greater aptitude and industry of the former. To this institution I made several visits. No special method of instruction in music seemed to be followed. A piece, *Volkstied* or other, is written on a board, or otherwise put before the students, which they first read and then sing to the names of the notes (A, B, C, &c.) They then read the words, beating the time, and then sing them to the notes already studied. The results were generally satisfactory.

The Kapellknaben Institute is for the musical training of 16 boys, of course continually in process of renewal, who form a portion of the choir in the great Protestant Church. Under the guidance of the "Cantor," they sang admirably three motets for soprano and contralto by Hauptmann, Reinecke, and Krebs, and on my request that they should do something at sight, their own parts in Romberg's *Song of the Bell*.

In the single Burgerschule which I was able to visit, about 30 girls sang various *Volkstied* "by ear" only. There is no teaching by note in the elementary schools of Dresden—a fortiori in the provincial schools of Saxony.

On my way from Dresden to Leipsic I stopped at Nossen, where I found a gentleman at the station waiting to accompany me to the Normal School.

This is one of the most renowned schools of its class in Saxony, and even in Germany. I met with the usual kind reception from the rector and the professors of his staff. In the practising school a quite elementary class of children sang from numbers (1, 2, 3, &c.), and a junior class in the preparatory normal school scales, intervals, and the like, from musical notes. In these classes there was much individual singing. Particular scholars, or groups of them, were made to sing particular passages, by themselves; the lookers-on raising their hands when the former failed, as an indication that they recognized their mistakes, and were able, or thought they were able, to correct them. From the first and highest class I then heard a succession of chorales, part-songs, and choruses in four and five parts, some of great difficulty (e.g., an extract from one of Max Bruch's cantatas), executed with amazing spirit and decision. Two or three steady performances on the organ brought this very interesting display of skill to an end. There are in the establishment three organs and ten pianofortes, each in a separate room. I tried them all, and they were all in thoroughly available condition. Two or three of the latter are fine and comparatively new instruments. Some 10 students whose "ears" are, or were supposed to be, defective, are taught the violin. Their teacher must be largely gifted with patience. The course here, as in Dresden, lasts six years. The musical instructor, Professor Hermann Rudolph, an excellent composer and an admirable musician, devotes 28 hours a week to the institution, with what results I have endeavoured to show.

In Leipsic I visited a high school for girls, and a "Burgerschule." In each of which I heard several classes sing *Volkstied*, with more or less sweetness and spirit, but with a full amount of that looseness of time always attendant on singing, or approximately singing, by ear—invariable in the elementary schools of Leipsic as of Dresden. The only especial exercise I noted was that in several classes the pupils were exercised in saying whether certain notes played on the violin were higher or lower, longer or shorter, louder or softer than others.

(To be continued.)

The Vocal Festival of the Swiss Confederated States takes place in Zurich, from the 8th to the 15th July. Eighty-one associations assist.

ON THE PRESENT CONDITION OF MUSICAL TASTE.

CONCLUDED.

Whatever opinions may be entertained as to the character and the influence of our *public* performances, one thing must be evident to all who take the trouble to examine for themselves, it is—that the spread of music in this country and the cultivation of music aided by private societies was never more successful. There is no doubt about it, every individual requires a certain amount of recreation, and if that recreation can be made to take the form of amusement that encourages social intercourse and emulation, the better for the world at large. Men and women, whatever may be their grade in society, and however fully their business hours may engross their energies, are all the happier for having some hobby, some pursuit that will divert their attention from the realities of every-day life. The professional man is better able to attend to his patients or his clients, the merchant to his sales or his consignments, and the trader to his multifarious duties. Even the female whose domestic occupations are supposed to press less severely and to leave more time for recreation is all the better for having a healthy interest beyond the limited circle of home duties. Those who are young and unmarried, both men and maidens, the more urgently need a pleasant change, and if the pursuit is one that necessitates a certain amount of musical practice at home and fills up a portion of an evening agreeably, how much better than the usual unprofitable rambles of young men and the senseless chatter of giddy girls.*

Upon these grounds, if upon these grounds only, the Amateur Musical Society should be encouraged. London happily possesses about 150 of such associations, some few of which give performances on a grand scale, but most of them are supposed merely to furnish instruction and amusement to a limited number of members living principally in the locality where the society is established. Most of these societies are founded to afford practice in choral music, some few for the performance of glees, part-songs, and madrigals only; others, however, extend their labours to instrumental pieces, and are not afraid to attempt the execution of grand orchestral works. It is impossible to speak too highly of the advantages accruing from the labours of these associations. The cultivation of music by the amateur can only be regarded as a work of love, and as its acquirement is, in most instances, unremunerative, its pursuit carries with it its own reward. It is estimated that about 12,000 vocal members regularly attend in London and the suburbs, classes of this character, and about 4,000 instrumentalists are connected with private societies or orchestras. A great many of these are drawn from the middle class, that section of the community who are, mentally, at least, the hardest worked class of all, and it would be profitable to contrast the number of individuals joining *now* in these intellectual pastimes with those associated with music fifty years ago. It would also be interesting to compare the character of music then cultivated with that now in vogue. I have no hesitation in saying that we have now ten fairly proficient musicians for one at that period; and I also feel persuaded that the music now studied is of a much higher class than formerly. I take but one page of the *Musical Directory*, and under the head of "London Amateur Societies" I find forty-eight representative works as having been given in the past year by thirty-five societies, and this does not include the many studies performed for practice only.

It would also be interesting, if we had sufficient data to go upon, to record the condition of musical taste in private families at the present day. First, as regards the number of pupils under instruction, and secondly, the style of music cultivated. It is the exception to discover a household from which music is banished, and it is not at all unusual to hear private members both playing an instrument and singing with excellent taste. It can hardly be expected to find all admiring the more classical forms of musical composition, but certainly their number in this country, is every year increasing. Private society has its failings, and in some matters to a greater extent than public assemblies. The practice of talking during the performance of music is in the highest way reprehensible. It encourages a careless manner of playing, and the youngest pupil if asked to

play or sing should be listened to. A want of confidence is perhaps the greatest drawback the amateur has usually to fight against, and the only way to overcome that diffidence is by playing frequently, and by playing before an *attentive* audience. I am sorry to say that this habit is not confined to the vulgar; some of the more distinguished leaders of fashion assume it "to give the young people," as they say, "confidence." I once heard a very distinguished musician (Parish Alvars) declare that when he came to England he was horrified by the want of attention he noticed in the highest circles of society, during the performance of music; and it is a known fact that Mendelssohn was so sensitive that a mere whisper pained him, more particularly when he was extemporizing, as he occasionally did to oblige his more intimate friends. In public and in private music worthy of the name demands attention, and where it does not receive attention its mission should be delegated to some coarser agent, or allowed to remain silent altogether.

PHOSPHOR.

AFTER-GLOW.*

My thoughts are busy with the past, As bees in ivy flowers: Ivy that clothes the ruin vast Of yonder mouldering towers. Its sprays o'er shattered arch and stone A kindly veil have cast, And wreathed with beauty not their own, As memory o'er the past.	And while we walk in twilight here, And all our day is done, Upon its turrets shineth clear Light from a sunken sun. And so, tho' life be veiled in gloom And hope for us be o'er, Our tenderest thoughts will still illumine The days that are no more.
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* Copyright.

JETTIE VOGEL.

MINNIE HAUKE'S CARMEN AGAIN.—*Carmen* was given for the first time this season on Tuesday evening, and brought back the inimitable representative of the title-character, Miss Minnie Hauke, whose admirable performance of an extremely difficult part—at least in its dramatic aspect—had a world to do with the popularity which the opera obtained here on its first production in Italian, two years ago, at Her Majesty's Theatre. The reception of Miss Hauke on Tuesday proved how strong is the recollection of her rare merits. As on previous occasions, her assumption of the impetuous daring, vain coquetry, and heartless levity of the gipsy girl was a consummate display of histrionic art; the music being rendered with bright, facile, and effective vocalization.—*Daily News*.

IN consequence of the serious illness of Mad. Frapolli, Sig. Frapolli, the tenor, one of the most useful and versatile members of Mr Mapleson's company, left London for Milan on Wednesday night. This will account for his not having appeared (as announced) in the performance of *Aida* on Thursday night.

BOTTESINI, the great contrabassist, will probably be engaged as conductor at the Imperial Theatre, St Petersburg.

TEMESVAR.—The Franz-Josef-Theater has been burnt to the ground. It was the property of the Austrian Land-Credit Company, and was insured for 400,000 florins. The fire broke out during the performance.

DANTZIG.—Mad. Mallinger has concluded her engagement here. She will sing next at Hanover, then at Aix-la-Chapelle, and pass the summer at her country house. In the autumn she is to appear at the Theatre Royal, Munich, the scene of her early triumphs.

BRUNSWICK.—Alfred (son of Franz) Abt, clever both as composer and conductor, died recently at Geneva on his way home from Peggli. For the last two winters Alfred Abt was conductor at the Stadt-theater, Rostock, but in January was compelled to resign his post.

ROME.—The death of Giuseppe Libani, composer of a new opera *Sardanapalo*, produced recently at the Teatro Apollo, is announced. He superintended the rehearsals up to the 25th April, when he was attacked by pneumonia aggravated by nervous fever, and a week later passed away without witnessing the success of his last and best work. Libani had composed two other operas, *Gulnara* and *Il Conte Verde*, the latter exceedingly popular in Italy. He was in his 39th year.

* "The senseless chatter of girls," giddy or not giddy, has, nevertheless, its attractions, as Mr Shaver Silver will admit.—W. D. D.

MUSICIANS IN MOTLEY ("CARNIVAL.")



The great event of the evening was the production, under peculiar and distinguished auspices, of Romberg's "Toy Symphony." Haydn, who dearly loved a joke, is credited with being the first to burlesque symphonic music by associating toy instruments with those of a graver sort, and Romberg follows his example, while not a few other composers since the time of these pioneers into the region of musical fun have allied the nursery to the concert-room. But of all toy pieces, Romberg's was, perhaps, the best for last night's purpose. It is heavily "scored" for the toys, and, therefore, best adapted to convey the lesson intended by the managers of the concert. We assume that the managers intended a lesson, arguing with themselves that when the audience witnessed the pleasure derivable from toys by grown-up people, they would reflect upon the infinite delight those can get out of them to whose "kingdom" they properly belong. It would be a charming result of performing Romberg's piece if an avalanche of toys were to descend upon the Children's Hospital, making Great Ormond Street echo the wild charivari of St James's Hall. The moral of the nursery instruments was well pointed by the distinction and gravity of the artists who played them. Messrs Manns, Cusins, Carl Rosa, and Santley, with violins in their hands, supported by Mr Ganz (viola), Mr Daubert (violinello), and Messrs Cowen and Barnett (pianoforte), though a rare, could hardly be called a remarkable spectacle. But Mr Arthur Sullivan, imitating a cuckoo, Mr Charles Hallé peacefully piping the note of a quail, Mr Joseph Barnby emulous of the night-ingle, Mr Arthur Chappell throwing his energies into the part of a woodpecker, Sir Julius Benedict ringing bells, Mr Randegger beating a baby drum, Mr Blumenthal "pleased with a rattle," Dr Stainer and Mr Kuhe lustily blowing tiny trumpets, and Mr Louis Engel throwing the whole force of his nature into the tintinnabulation of a triangle! This was, indeed, a striking and suggestive sight. One may be permitted to speculate upon it a little, and ask whether the toy performers were influenced by any law of "natural selection" in making choice of their instruments. It is a fair inference that they were. The sight of the toys would naturally revive in each manly breast the fresh and unsophisticated feelings of childhood. For a moment the warping forces of the world would relax their strain, and the genuine individuality be drawn at once to the toy best adapted for refreshment and consolation. Yet we cannot in every case make out the link between last night's players and their instruments. Why should Mr Sullivan affect the cuckoo? The cuckoo is a lazy bird, that builds no nest and hatches its young vicariously. Yet we know that American publishers and managers consider Mr Sullivan as having been rather too solicitous about the personal incubation of his latest operatic egg. Then the idea of Mr Charles Hallé's affinity with a quail, which has only one note, is absurd; while nothing in the course of Mr Barnby's useful life suggests the nocturnal "goings on" of Philomel. Considering that the director of the Monday Popular Concerts has "tapped" the British public to some purpose, we admit the fitness of his playing the woodpecker; and, having in mind a recent happy event, there was decided propriety in the bell-ringing of Sir Julius Benedict. But why should Mr Randegger, who is what Lord Bacon would call a "full man," love such an empty thing as a drum; or Mr Kuhe, who is modesty itself, find happiness in a blatant trumpet? These are the psychological mysteries of the occasion, which the thoughtful among the audience carried away to ponder. But whatever the facts as to affinities, it is certain that each performer played his instrument as though to the manner born. The amount of expression in Mr Sullivan's cuckoo might have revealed to the bird itself an unsuspected possibility of pathos; Mr Randegger's drumming could not have better shown how sometimes great results flow from an apparently disproportionate cause; Mr Blumenthal grasping two rattles, wore a smile so "child-like and bland" that obviously

he was in the nursery again, and the glowing countenance of Sir Julius Benedict as he jangled his bells did one good to see. Of course the infection of innocent enjoyment spread to the audience; St James's Hall burst into smiles; the smiles soon became laughter, the laughter ended in applause, and the applause secured an encore for Mr Henry Leslie, who had conducted the performance with a due sense of his responsibilities. It is a pity all this could not have been telephoned to the Great Ormond Street wards. The little inmates there would easily have discerned that the rich and happy folk in St James's Hall were not far removed from their own poor suffering selves.—THADDEUS EGG.

[I cannot agree with thee, Father Egg, although, but six and thirty hours since—Oh! winged hours!—thou didst confess, exorcise, and cast out devils from one of the fairest and brightest of damsels, with Father O'Toole as thy crux-bearer and Theophilus Queer as thy ghostly flapper. I cannot agree with thee, Father Egg. I retired in a paroxysm of groans. To a worse performance of a symphony I never listened. The symphony may be classical—is classical—in short; but the execution was beneath obloquy.—DR BLIDGE].

ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, MAY 20th:—

Organ Sonata, No. 2, in C minor	...	Mendelssohn.
Air, "Vô far guerra," <i>Rinaldo</i>	...	Handel.
Prelude and Fugue in B minor	...	Ad. Heise.
Overture, <i>Lurline</i>	...	W. F. Wallace.
Elegy (Six Organ Pieces, No. 6)	...	E. Silas.
Finale—Allegro Vivace (Nine Organ Pieces, No. 6)	...	G. Morandi.

SATURDAY AFTERNOON, MAY 22nd:—

Fantasia, in G major	...	Bach.
Larghetto, in A flat major, Op. 32*	...	Dussek.
Marche Funèbre et Chant Séraphique	...	Alex. Guilmant.
Introduction and Fugue (Composed for the Orchestra)	...	Mozart.
Trio, "Words are weak to paint my fears," <i>Solomon</i>	...	Handel.
Overture, <i>Preciosa</i>	...	Weber.

* Bravo! Best of Bests. Go on with Dussek. We can introduce you to more and more.—D. B.

CHANGEABLE LONDON.—I question whether there can be found throughout the civilized world a place where the inhabitants more frequently alter their tastes, fashions, and even pastimes, than in London. The ruling habit of to-day becomes in a few weeks old-fashioned, and, in a short time indeed, *effete*. A changeable taste possesses all classes of society. Dress makes so many transitions that you can almost tell the age of a lady's garment by the cut of it, and even gentlemen, who are not supposed to be so strictly governed, still obey society's mandate, although firmly believing they are uninfluenced by its rules. If we look at the amusements of London we find the same fickleness prevailing; although I believe we are becoming more refined. Only a short time since exhibitions of the most dangerous, most daring, nay revolting character formed a share of the people's pleasures. We now saunter through our Crystal and Alexandra Palaces, our Westminster Aquarium, and other popular promenades, with a sense of relief. Change has also made burlesque and extravaganza no longer profitable. More good music is heard in London in a week than in half-a-dozen continental towns in a month, and more good plays produced in a year than once sufficed for the whole world. But another remarkable change has come about, and that is in the days and parts of days set aside for amusement. When I was a boy half the theatres in England were closed on Saturday, and those—particularly in London—remaining open had few visitors. The Liverpool Theatre Royal was closed every Saturday, and the company went to Manchester, where the theatre was open on that evening only. Now, Saturday has become the most fashionable night in the week, and Saturday afternoons are accepted innovations. This arrangement has its advantages, for it gives those living at a distance the opportunity of seeing what is going on, and hearing recognized musical works and plays. Ten of our principal theatres gave morning performances on Saturday last. Nearly the same number of concerts and entertainments were being represented at the same time, and in analysing these amusements we find that they follow much the one in the wake of the other; comic operas and serious plays dividing between them the attractions of the afternoon.—(*Brighton Guardian*), PHOSPHOR.

[Quid tunc postea? If no more why so much? Let Peneceard Gwffyn answer. *Pro virili*.—DR BLIDGE.]



SIR FLAMBOURGH ("G. G. G.") HEAD (from the clouds).—Why, Arthur, always the E minor? Where's the D? If you don't mind, Cowen of Coventree will finish his C minor (No. 2) before you have done your *scherzo*. See Fra Francesco to-day in the *Jupiter*. Dishley Peters tried to stir you up from the highest peak of Cotopaxi, to which he clomb on the shoulders of Whymper. But that was of no avail. Will the voice from Cymrus prove more eloquent? If not, stay in Purgatory, and be teased of hounds!

MR CHARLES HALLÉ'S Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his TWENTIETH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, MAY 28.

FRIDAY, JUNE 4.

FRIDAY, JUNE 11.

FRIDAY, JUNE 18.

THURSDAY, JUNE 24.

FRIDAY, JULY 2.

The programmes will again consist of Concerted Music and Pianoforte Solos, one novelty at least being introduced at every concert, and the co-operation has been secured of M^{me} Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

Each Recital will occupy two hours in performance, commencing at Three o'clock and ending at Five p.m. The customary Analytical Notices will accompany the programmes.

PROGRAMME OF THIRD RECITAL. FRIDAY AFTERNOON, MAY 28.

GRAND QUINTET, in C, Op. 114, for pianoforte, two violins, viola, and violoncello (first time)—Mr CHARLES HALLÉ, M^{me} NORMAN-NÉRUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ NÉRUDA *Rheinberger*.
SUITE ANGLAISE, in G minor, for pianoforte—Mr CHARLES HALLÉ *J. S. Bach*.
SONATA, in G, Op. 96, for pianoforte and violin—Mr CHARLES HALLÉ and M^{me} NORMAN-NÉRUDA *Beethoven*.
GRAND QUINTET, in F minor, Op. 34, for pianoforte, two violins, viola, and violoncello—Mr CHARLES HALLÉ, M^{me} NORMAN-NÉRUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ NÉRUDA *Brahms*.

PRICES OF ADMISSION.

Sofa Stalls (numbered and reserved), for the Series	£2 2 0
Single Tickets	0 7 0
Balcony, for the Series	1 1 0
Single Tickets	0 3 0
Area	0 1 0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 81, New Bond Street; Mitchell's, 33, Old Bond Street; Olivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

MADAME MONTIGNY-RÉMAURY

Begs to announce her ARRIVAL in London.
All communications to be addressed to her, care of Messrs ERARD,
GREAT MARLBOROUGH STREET, REGENT STREET.

TO CORRESPONDENTS.

DR PIKE.—No. Morgan's *Moral Philosopher* has nothing to say in the matter, while it is merely glanced at in the *Grounds and Reasons* of Anthony Collins. Neither of these mild deistical authors gives any hint as to what may have been his notions with regard to music in a sense aesthetic, or, speaking roundly, as a power of motive. Nor does Nicolas Blount, who wrote *The Oracles of Reason*, and committed suicide on account of a lady. Dr Pike should read Godwin's *Essay on Sepulchres*, or Cardan's treatise *De Subtilitate*.

AGENT DE CHANGE.—The zechin was a Venetian coin worth about 9s. of our money. Read Goldoni and the Autobiography of Benvenuto Cellini, who defended St Angelo. (Ask Fra Ditto.)

A. WORTHINGTON.—Mad. Albani is engaged both for the Gloucester and Leeds Festivals. (So much the better for the Festivals, both Leeds and Gloucester.—DR BLIDGE.)

INQUISITIVE.—Reid's *Inquiry into the Human Mind*, and the "Enquiry Motive" of Liszt's *Faust-Symphony*.

ELLEOULUI.—"Allelujah." Ask Fra Angelo, who has an ichneumon in either pocket, an ignis fatuus in either hose, and a salamander in his spleen.

BIRTH.

On the 15th inst., at 8, Upton Road, Kilburn, the wife of WILLIAM HENDERSON, Esq., of a son.

M^{me} SARAH BERNHARDT and the members of the French Company arrived in England on Wednesday night, to fulfil their engagement at the Gaiety Theatre.

ARTHUR SULLIVAN's *Sorcerer* was performed for the first time, on the 26th April, in Boston (U. S.) by the Ideal Opera Company, and made a "big hit."

MONS. E. DEPRÉ, the accomplished Belgian composer, has received direct from the King the "Croix de Chevalier de la branche Ernestine de Saxe," as an honour due to him for the important sacred works he has contributed to the Cathedral of St Gudule and other churches in Belgium, performances of which have been frequently noticed in the *Musical World*.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 22, 1880.

Twilight.

In a sweet hush the sweetest eve of eves
Is dying; and the moon, a cup half full
Of gold, is almost spilling beautiful
Strange rain on trees all laden with their leaves
And bending 'neath the load. One long sigh heaves
The lilies, and they sleep upon the pool.
One long sigh heaves her bosom lilies—cool
As dreamiest dew. Spring is laden with leaves

And I, that dream all this, am laden with love:
Love for the look that makes her eyes supreme;
Love for the breast that bursts to the warm air;
Love for the slow words of the birds above
—Slow as my heart that, listening to its dream,
Fancies it smells wild honey of her hair.

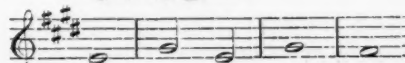
Polkatw.

SALUTO AD ADELINA PATTI.

Il dar omaggi a te colle parole
Gli è pari impresa che dar raggi al sole,
O porger onde al mar, o al Maggio fiori,
O all' Iride portar vaghi colori!
Io questo sol dirò ch' Arte, Natura,
Le grazie ch'è donò ma con misura
In altre, e fra di lor divise volse,
In te tutte posò, tutte raccolse!

J. P.

Inquiry Motive.



TANNHÄUSER.—Weist Hill, where art thou?
How is the Cap-tain?

(To be continued until an answer arrives.)

HERR RICHTER.

THERE is no truth whatever in the report that Herr Hans Richter has seceded from Her Majesty's Theatre. On the contrary, he will direct the four performances of *Lohengrin* (with Mad. Christine Nilsson as Elsa), for which he was expressly engaged by Mr Mapleson. (*Hoch!*) There was a full rehearsal of Wagner's great opera yesterday.

It is reported that Mad. Adelina Patti will appear next season at the Teatro Real, Madrid.

WAGNER has promised to write a "grand chorus" for the pupils of the Conservatory, Naples.

MR ARTHUR SULLIVAN has resigned the conductorship of the Covent Garden Promenade Concerts, and we are glad to be enabled to announce that his successor will be Mr Frederic Cowen, who is not only one of the best among our young composers, but has shown himself to be a skilful and vigilant conductor.—*Globe*.

MENDELSSOHN'S STOLEN MSS.



FROM our spiritual contributor, Father Egg (who hath shriven damsels in labyrinthine maze, to the vigorously gyrating stick of Pater Johannes Richterius) we receive the communication subjoined, which we incubate and hatch (*les deux se disent*)—ask the author of *The Queen of Spades* with extasy.

Ovem lupem commisisti.

"The collector is not always troubled with a conscience. If a numismatist he will steal coins, if a bibliophile, books become his prey, and stray ingots have been traced to peculating geologists. The worst of these gentry are the library thieves who infest every public reading-room in Europe, as ready to pilfer a pamphlet as a palimpsest. The coin, the gem, the nugget, the print, the book is often believed to be hugged and treasured in secret; for to make a boast and a show of such loot would be to insure detection and invite punishment. Some thief of this sort would appear to have stolen from the Corporation library at Guildhall the manuscript score, in Mendelssohn's writing, of the air, 'O rest in the Lord,' belonging to the oratorio of *Elijah*. The parcel containing the manuscripts was placed temporarily on a sideboard, in the private committee-room of the library, to which, it is said, only the attendants, the night watchman, and certain members of the committee had access. It is thought that the parcel may, by accident, have been removed with the dust from the sideboard, or taken by way of a practical joke. The former suggestion is too ridiculous for serious consideration, and, if the latter prove to be the true one, a much richer practical joke would be to afford the jocular practitioner of petty larceny the opportunity of meditating other but more amusing thefts in the enforced retirement of one of Her Majesty's gaols."—*Chadurus Egg*.

Before entering further upon this matter (which we hope to do in our next), we append a letter addressed to the late Dr Bartholomew by "F. M. B." himself:—

Leipsic, July 28, 1846.

"MY DEAR SIR,—Here are the metronomes, which I beg you will give the director of the choruses; but tell him that I cannot promise they will be *exactly* the same, but *nearly* so, I think.

"Many thanks for your last letter, with the remarks about the song. I do not recollect having heard the Scotch ballad to which you allude, and certainly did not think of it, and did not *choose* to imitate it; but as mine is a song to which I always had an objection (of another kind), and as the ballad seems much known, and the likeness very striking, and, before all, as you wish it, I shall leave it out altogether (I think), and have altered the two last bars of the preceding recit., so that the chorus in F may follow it immediately. Perhaps I shall bring another song in its stead, but I doubt it, and even believe it to be an improvement if it is left out.

"You receive here Nos. 36, 38, and 39. The only piece which is now not in your hands is No. 37, a song of *Elijah*. And this (and perhaps one song to be introduced in the first part) I shall either send or bring myself, for they will require only few words, and it will be plenty of time to copy the vocal parts, and the instrumental ones I bring over with me. I hope to be in London on the 17th, and beg you will let us have a grand meeting on the 18th, to settle all the questions and the copies of the solo parts. Always yours very truly,

"FELIX MENDELSSOHN BARTHOLODY."

We accuse nobody in particular of the abduction. Perish the thought! Nevertheless, *Pace tua*, benignant reader, there is a mystery not uneasy to be cleared up inauspiciously. More lights. Twelve candles!

Otto Beard.

CAROLINE SALLA is re-engaged for next season at the Italian Opera, St Petersburg.

THE order of the Star of Roumania was conferred upon the great tragedian, Tomaso Salvini, after his last performance at Bucharest.

A FOUR-PART CHORUS: "Salamite," by Giulio Ricordi, the well-known music publisher, words by Arrigo Boito, has been favourably received in Turin.

MEMOIR OF THE NEW PARIS ACADEMY ON
BEETHOVEN.*

(Read at the Meeting of the 1st May, 2880, by Florestan Eusebius, Perpetual Secretary.)

PREFATORY OBSERVATION.—About fifteen years ago, a few intimate friends resolved to spend Christmas Eve together and give a zest to the meeting by some literary or musical joke. Among those present were Hector Berlioz, Léon Kreutzer, and Stephen Heller, and it fell to the lot of the last-named to deliver an amusing musical lecture. Heller acquitted himself of the task with the delicate, kindly humour for which he is distinguished, and thought of a learned disquisition such as might be delivered on Beethoven in a thousand years or so. This disquisition (subsequently published in *La Gazette Musicale*) I found a short time since among some old papers, and think that by offering it to our readers I shall afford them a little enlivening amusement. Unfortunately, it cannot be reproduced here at its original length; I give it, therefore, in a curtailed form, and have, as translator, taken a few liberties with it. Heller's "Memoir of Beethoven" possesses more cleverness and significance than belong to a mere skit; the writer shows in it with extraordinary skill how, by a milder or more daring displacement of undoubted facts, by apparently unimportant additions, and by gaps poetically filled up, falsehood, in the course of centuries, may be confounded with truth, and even the most sober fact placed in a strange light. The unveiling of Beethoven's statue here will probably call forth plenty of serious writing on the great composer, and, therefore, a modest little place may, perhaps, not be begrudged for a contribution of a more playful nature.

"Gentlemen, the researches undertaken at the bidding of our Academy, and conducted with the greatest zeal, for old manuscripts, specimens of art, and industrial products, continue to yield important results. Our investigations possess a most especial interest, owing to the civilizing influence of the epoch involved: the nineteenth century and the commencement of the twentieth. From that time we date the almost general use of railways, photography, the electric telegraph, and, lastly, the Balloon-Post (1900, introduced by Nadar). To-day, gentlemen, I have to speak to you regarding something which concerns our Academy much more nearly, and that is a musical composition that we believed for ever lost. It belongs to a century which by its musical efforts cast an extraordinary brilliancy around, to the eighteenth century, and the author is the great and immortal Beethoven. Of his Nine Symphonies, six are still in existence; the First, Third, and Fourth have been, as we are aware, lost; all we know of them are some wonderful fragments, scattered here and there in criticisms and books of musical instruction, and gradually arranged and placed in museums, like mutilated bas-reliefs. The event which I have to announce to-day is the discovery, the unexpected and thousand times blessed discovery, of Beethoven's Third and so-called 'Heroic' Symphony!" (The entire assembly rose amid frantic applause, embraced each other, and wept for joy. The tumult defied description, and the proceedings were suspended. At the expiration of half-an-hour, the speaker continued his address). "Yes, gentlemen, the Third Symphony has been found again. An old copy, of the year 1775, on bad paper and full of errors, was found in Abyssinia, at a rich musical amateur's, and found too by one of our commercial travellers in old music. I refrain here from analysing the Symphony, now new to you. I will merely mention that the commencement is so extraordinarily simple that many of our present composers would never take it for the theme of a grand orchestral work. But the further we advance in the score the more we feel transported and elevated. Of course, the 'Heroic Symphony,' like everything else of that epoch, is written for a small orchestra, such as was usual down to the twentieth century: the ordinary stringed instruments, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two or three horns, and a solitary pair of kettle-drums, each emitting only one tone. How far was such an orchestra behind our orchestra of the present day, with its melodic-gas-instruments, its steam-

* From the *Nouve Presse*.

organs, its screw-trombones, its doubly-turnable violins, electric double-basses, chromatically-cycled instruments of percussion, and, lastly, razor-blade-flageolets! But, gentlemen, what marvellous compositions the Geniuses of the eighteenth and of the nineteenth century produced with their scanty orchestra! The continuous study of the works of Haydn, Mozart, and Beethoven, would be most beneficial to our extravagant youth. We should not always be giving, in large public squares, musical festivals at which scaffoldings and gigantic levers are required to marshal numerous battalions of musicians under the command of a musical general, with his adjutants and musical staff. With Beethoven's small orchestra, there could not have possibly been such an accident as that which occurred here twenty years ago, when, in the midst of the *Adagio Sulfuroso* of one of our young symphonists, the double-valved tenor trombone burst and injured one-and-twenty men of the fiddlers' squadron. Some years later, a trumpeter got entangled in one of the wheels of his screw-slide-trumpet and lost his left arm. But, however such accidents may be regretted, who would give up, on their account, our grand new inventions? What composer now-a-days would sacrifice the electric double-bass or the chromatically-cycled instruments of percussion, which, though formerly unknown, are at present indispensable in our orchestras?

"All of you, gentlemen, are thoroughly acquainted with Beethoven as an artist and great composer. I should like, however, to recall to your mind a few biographical facts connected with him, as, unfortunately, the young men of to-day but rarely impress on their memories the events in the lives of great old artists. Ludwig van Beethoven, then, was born in 1770, at Bonn, a town on the Rhine. According to some authors of the twenty-second century, he was, when very young, second bassoon-player in the band of the Archbishop of Cologne, receiving a wretched annual wage of 375 francs, with six bottles of Eau de Cologne, from the manufactory of the one genuine Farina. Luckily, he got involved in a quarrel with the Archbishop's people, and, leaving his bassoon, his Eau de Cologne, and his Archbishop in the lurch, he went off straight to Vienna. There prevailed then for the moment in that capital a strong passion for Italian music, sung by the best singers, male and female, in the world. The public were particularly fond, also, of dance-music and certain little, rampant, mad operettas, thoroughly Offenbachian productions. Another section of the community were enthusiastic admirers of the great virtuosity-gymnasts, whose highest worship was Paganinism. The great and intelligent city soon recovered, however, from this musical intoxication and returned to its classical favourites, Haydn and Mozart, by the side of whom young Beethoven soon began to create a sensation. We take the following data from a work, based by the author on the most authentic authorities, of the year 1720. Beethoven, being of a passionate and impatient disposition, soon grew weary of music and sociality in Vienna, and settled as a hermit in a beautiful forest called the 'Wienerwald,' or 'Forest of Vienna;' he wore a kind of brown cowl, with a white cord round his waist, and lived upon milk and fruit. He wandered about in the forest all day long and composed; a great number of artists, publishers, and fashionable personages used to go and see him. A beautiful young person, the Countess Guicciardi, fell so violently in love with him that she offered him her hand and her immense fortune. But Beethoven at once perceived that the proud aristocratic party, as it then existed in Austria, would never approve of such a union, and so had sufficient magnanimity to decline the offer.

"Beethoven soon became very comfortable and easy in his circumstances, and had a kind of Swiss house erected for him in the Forest of Vienna, but, with the exception of the most necessary articles of furniture, the house contained nothing beyond a simple grand (three-bodied grands were as yet unknown) and a few books. Three cages were hung on the wall; in them were a cuckoo, a quail, and a nightingale. Perhaps Beethoven studied their twittering with a view to his Pastoral Symphony. At any rate, this is the opinion of an old philosopher of the nineteenth century, M. Joseph Prudhomme, whose numerous descendants exist even at the present day.

"At this period, a celebrated contemporary of Beethoven's visited Vienna: the German poet, Goethe. He frequently went to see Beethoven in his forest-hut, and the two soon formed the closest friendship. One day, when the Court was hunting there, Beethoven and Goethe suddenly came upon the Emperor, who was accompanied by his illustrious guest, the Elector of Massenburg-Hofhausen-Schleibingen, a passionate sportsman. Goethe, who possessed not only genius but polished manners as well—which could not be asserted of Beethoven—immediately stopped, and, taking off his hat, made a low bow. Beethoven, however, kept his felt wide-awake on, turned to the right-about, and vanished in the copse. The Emperor was aware of his peculiarities and also of his friendly relations with the Arch-Duke Rudolph, who esteemed him highly, and therefore pretended he had seen nothing. But the proud and hasty-tempered Elector did not take matters so lightly, and demanded that Beethoven should suffer an exemplary punishment for his rudeness. The Emperor, a good and excellent man, promised, for form's sake, to conform to his guest's wish, and two gendarmes really did go and fetch the rebellious Beethoven next day in a close carriage. He was, however, conveyed secretly to his patron's palace, where he remained for a few days, quietly concealed, till the Elector's departure.

"One day, Napoleon the Great entered as conqueror the states of the Emperor of Austria. Scarcely had he settled in Schönbrunn ere he sent off for Beethoven, just as he had done some years previously at Weimar, for Goethe and Wieland. Beethoven, an enthusiastic admirer of the great Bonaparte, to whom he had dedicated his *Sinfonia Eroica*, which has now been found again, put the score under his arm and set out with it for Schönbrunn. Napoleon received him most graciously and took the score from his hands. At Napoleon's solicitation, Beethoven then sat down at the piano and played the Symphony. The Emperor made some excellent observations on the work and probable signification of the separate movements. 'I am not a learned judge of music,' he said, 'I only give utterance to my feelings, and judge as a mere emperor. I find the Funeral March in the Symphony a little too long and very much too harrowing. That is not quite the thing for my soldiers, who pour out their blood so willingly for their Emperor and country. What do you think, *cher maître*?' Beethoven replied: 'Sire, the March is neither too long nor too sorrowful. It cannot be too long or too sorrowful, for I had you in my mind when I wrote it. It is your own funeral which I wished to describe, the funeral of the greatest general the world ever knew. The March would not be too long were it to last for days and weeks, and not too painful were it to make the whole human race weep, for it means among other things the funeral procession of some hundreds of thousands whom you have led as victims to the shambles. I am a poet, Sire, and as a poet I possess the gift of second sight. I see you advancing, from victory to victory, to exile and to death. The blood you have shed and are still shedding will form a sea on the shore of which you will be kept a captive far from beautiful France. You will be made to die a lingering and horrible death, and nothing, nothing will be left you save your fame. Well, Sire, could I think of a funeral march sufficiently long and heartrending?' After these words, the boldness of which made the persons around shake again, Beethoven went out of the room, leaving Napoleon alone. It is said that, some years later, when he was a captive at St Helena, Napoleon remembered the Funeral March and his conversation with Beethoven.

"Gentlemen, I am able to close this paper with a gratifying piece of information. All the governments of Europe and America have agreed to send their prize-crowned young sculptors to Vienna, to make copies of the sole true and life-like statue of Beethoven in existence, the statue, namely, in the said capital. It was executed towards the close of the nineteenth century by the sculptor Zum-busch, at the incessant and urgent solicitation of an art-loving young Greek, named Nicolò Dumba, for whom Beethoven is said to have written *The Ruins of Athens*, and who, we are assured, is still worshipped as St Nicolò by the inhabitants of Vienna. Two thou-

sand copies of the statue are to be made at once and placed in the crush-rooms of theatres, in concert-rooms, in conservatories, and in schools of music, to keep alive during all ages the love, reverence, and gratitude of posterity for one of the greatest benefactors of mankind."

EDUARD HANSLICK.

OCCASIONAL NOTES.

HERR LUDWIG STRAUS has no more seceded from his position as leader of the orchestra at Her Majesty's Theatre than Herr Richter from his, as conductor of the *Lohengrin* performances. The admirable, and everywhere socially popular, German violinist was, to the general satisfaction, found at his post on Thursday night during the performance of *Aida*, with Marie Roze as the heroine (of which it is too late to speak in detail this week).

MASTER D'ALBERT, Queen's Scholar at South Kensington, one of the cleverest and most promising young musicians of the day, was summoned to Windsor on Wednesday afternoon, to play before Her Majesty the Queen. He was accompanied by his good friend and preceptor, Dr Arthur Sullivan. After playing as many as five pieces, Her Majesty was so much interested that she graciously asked for yet two more. We ourselves, not long ago, had occasion to express a very high opinion of the talent of Master D'Albert, not only as pianist, but also as composer.

SIG. PIATTI, the incomparable violoncellist, has gone to his Italian estate on the Lago Maggiore. (May the change revive him in health and spirits!—DR BLIDGE.)

A MONUMENT to the great composer, Joseph Haydn, is about to be erected in Vienna—a worthy sequel to the Beethoven monument but recently unveiled in the Austrian capital.

Mlle CAROLINE SALLA is re-engaged for next season at the St Petersburg Italian Opera. She is not to pay London a visit this year. So much the worse—a dramatic *prima donna* is wanted.

THE Trecentenary of Camoëns will be celebrated at Rio Janeiro, on the 10th June, by a grand concert, under the direction of Arthur Napoléon, Sig. Braga, and others. (*Hoch!* Arthur Napoléon we greet thee!—DR BLIDGE.)

THE successor of Herr Max Bruch, as conductor of the Stern concerts in Berlin, will be Herr Rudorff. The post was offered to Herr Jules Stockhausen, who declined, in consequence of the yearly honorarium being only 4,500 marks. Herr Bruch now obtains from the Liverpool Philharmonic Society more than twice that sum.

At his second pianoforte recital (yesterday) Mr Charles Hallé introduced another interesting novelty, in the shape of a trio for piano, violin, and violoncello, in G minor, by Anton Dvorak, the Bohemian composer now so much in vogue. The performers were Mad. Norman-Néruda, M. Néruda, and Mr Hallé himself. The trio gave unqualified satisfaction. That it was played in perfection will easily be credited.

AFTER a long discussion the German Reichstag adopted the following resolution by 125 votes against 90: "Theatrical managers must obtain permission of the authorities to carry on a theatre. That permission may be withheld if the authorities have substantial grounds for the conviction that the applicant does not inspire the requisite confidence in his fitness for the post, especially from moral, artistic, and pecuniary points of view."

THE death of Signor Libani, whose last opera, *Sardanapalo*, won such genuine success at the Teatro Apollo, Rome, is announced, at the early age of thirty-eight. Libani had previously composed other operas, but *Sardanapalo* was unanimously hailed as his best. Of this he had superintended all the rehearsals, but did not live to witness its success. Libani was one of the musical hopes of young Italy.

ACCORDING to the *Jahrbuch des Hofopertheaters*, published in Vienna by Ignaz Rosa, formerly prompter, now retired on a pension, there are on the "direction" of the establishment under Herr Jauner 22 persons. The principal lady-singers number 14, and the gentlemen the same. The chorus includes 25 first and 21 second sopranos; 13 first and 9 second tenors; and 8 first and 13

second basses; making a total of 80 voices, with 8 attendants. The ballet employs 57 ladies and 36 men. The orchestra consists of 4 conductors; 1 leader; 17 first and 17 second violins; 12 tenors; 9 violoncellos; 9 double basses; 2 harps; 4 flutes; 4 oboes; 4 clarinets; 4 bassoons; 8 horns; 4 trumpets; 5 trombones; 1 tuba; 2 kettle-drums; 1 drum; 1 triangle; and 4 attendants. The band on the stage is made up of 1 conductor and 22 musicians. Thus, 137 persons belong to the musical department. There are 17 "supers;" 42 box-keepers, money-takers, and check-takers, and 117 persons employed in various other capacities, so that the Operahouse constitutes a community of altogether 553 members.

CONCERTS.

KENSINGTON.—An excellent concert was given on Monday evening May 10th, at the Athenæum, Shepherd's Bush, in furtherance of the work now being done by the Rev. Robert Handcock, at the new church of St Simon's. It was given under the auspices of Herr Schubert, founder of the Schubert Society, now in its fourteenth season, himself a solo violoncellist of the first rank. The concert began with a concertante duet by Goltermann for pianoforte and violoncello; but unfortunately the piano was handled with more zeal than discretion by Herr Hause, so that the delicate tones of Herr Schubert's violoncello were scarcely audible. Herr Hause is a brilliant player; but in his own solo the same fault was noticeable. This was an original composition entitled "My Home," and some one suggested that Herr Hause's domestic lot must have been cast in a firework manufactory. Being re-called, however, he substituted a beautiful *morceau* of quite a different kind. The same peculiarity attached to a young pianist, Miss Florence Bertini. Her execution was marvellous, but her playing too loud. Mr Frank Quartermayne, a young baritone who has already distinguished himself at M. Rivière's concerts, sang the "Infelice," from Verdi's *Ernani*, and also Pissuti's "I fear no foe," in such a manner as to hold out real promise for the future. Miss Wilson sang "The Better Land" with true expression. Though nervous at first, she won the sympathies of the audience by her sweet voice and clear articulation. Signor Valcheri (Walker), Miss Eugénie Kemble, and Miss Alice Clifford, were the other singers. Herr Otto Booth played, with Herren Schubert and Hause, a trio by Fesca, and a brilliant fantasia on Scotch airs composed by himself, in which he was accompanied by his accomplished wife. It is seldom that suburban audiences have an opportunity of listening to such music as was provided by Herr Schubert and his co-adjutors. The hall might have been better filled; but the audience was select and appreciative, and we trust the best wishes of those who organized the entertainment on Mr Handcock's behalf were realised.—*Kensington News*, May 15th.

Mme LOUISE GRAHAME, a singer of more than ordinary talent, gave a concert at Langham Hall, on Tuesday evening, May 18th. The pieces selected to exhibit her proficiency were Beethoven's "Adelaide" (encored), Bellini's "Oh love! for me thy power," and Blumenthal's "Old, old story." The style in each of these was given proved the soundness of her training no less than her natural capacity. Mme Grahame was assisted by Miss Eugénie Kemble, who had to repeat the "Gavotte" from *Mignon*, Messrs Rudland Wilbye and Donald Shaw (encored in Alfred Cellier's "Bargeman"), Misses Laura Grove and Edmée Ricardo, who were very successful in a pianoforte duet, entitled a "New Wedding March," the composition of Mr Lansdowne Cottell. The conductors were Messrs Edward Holmes and Lansdowne Cottell.

Mlle HÉLÈNE ARNIM, at her *matinée* in Steinway Hall, on Thursday, had the assistance of Mlle Thekla Friedländer, Messrs Shakespeare and Arthur Oswald (vocalists), Herr Kummer (violinist), Dr Hans von Bülow and Mr Walter Bache (pianists). Mlle Arnim sang "Confusa si miri," from Handel's *Rodelinda*, two *Lieder* by Grieg, and, with Mlle Friedländer, two duets by Anton Dvorak. Dr von Bülow played, with Herr Kummer, a sonata for piano and violin by Brahms; with Mr Bache, a *chaconne* and variations by Raff, a "Catholic Legend" by Liszt, a *rondeau* by Chopin, and an impromptu of his own composition, entitled "Lacerta." Mr Oswald sang Gounod's "Vallon;" Mlle Friedländer gave *Lieder* by Rubinstein and Lassen; Mr Shakespeare selected "Adelaide," and joined Mlles Arnim, Friedländer, and Oswald in Brahms' quartet, "Wechselied zum Tanz." Messrs Lindsay Sloper and Walter Bache were the accompanists.

THE fourth "Students' Concert" of the Kensington School of Music (Principal, Mr John Buels) took place in the Cromwell Road on Wednesday evening, May 12, the executants being chiefly

amateurs. Among them were Mr Walter Joy, who sang "If with all your hearts" (*Elijah*), and Miss Agnes King, who gave Mme O'Leary Vinning's setting of "I know my love loves me." Miss Geraldine Ponsonby was encoired in a violoncello solo.

MISS MONOMIA TWIST, a youthful pianist (Society of Arts Scholar at the National Training School for Music) held her "first pianoforte recital" at Langham Hall, on Wednesday morning, May 12, when she played a fantasia and fugue by Mozart, a sonata by Scarlatti, a sonata (with the *Marche funebre*) by Beethoven, a gavotte (in G minor) by J. F. Barnett, Schumann's "Traumeswirren," Mendelssohn's "*Variations sérieuses*," and Chopin's *Scherzo* in B flat minor. In each of these pieces Miss Twist showed possession of qualifications necessary to make her a true artist. Her touch is elastic, her phrasing natural, and her execution fluent. Miss Twist may be congratulated on a deservedly successful debut. Miss Josephine Cravino and Mr Frederic King agreeably varied the programme with songs by Sullivan, F. L. Moir, &c., accompanied on the pianoforte by Mr Charles Marshall.

THE first Crystal Palace ballad concert, on Saturday, welcomed by the sunshine of spring and scented flowers of May, was a success. Miss Anna Williams, with "Tell me, my heart," and "She wore a wreath of roses"; Mme Cummings, with "The Lost Chord" and "Caller Herrin"; Mme Enriquez, with "Rose soft blooming" and "The Lady of the Lea"; Mr Shakespeare, in "The Message" and "Yes or No"; and Signor Foli, "A Bedouin Love Song" and "The Bell-ringer," were all more or less deservedly applauded. The instrumental part was equally happy. The orchestra gave the overture to *La Gazza Ladra*, Thomas Gavotte from *Mignon*, and some of Delibes's ballet airs. Miss Anna Mehlig played Weber's *Concertstück* so brilliantly that the whole room called her back, and Mr Alfred Wells, the admirable first flute of the Palace band, gave his variations on "The Blue Bells of Scotland."

TO PROFESSIONAL MUSICIANS AND ACCOMPLISHED PIANISTS.

A few Words respecting Franz Berwald's Pianoforte-Compositions.

During twenty-five years' experience as a publisher, I have found out how incredibly difficult it is to induce the public to receive and properly appreciate an unknown composer, especially when it is a question of introducing important works of serious tendency in the classical domain—like one of the present compositions.

Strangely enough, the name of Franz Berwald, their author, is, if we except his own country, known only in Vienna, where he resided for some years, and the sole reason of this is that the musician likes isolation, and, consequently, troubles himself neither about the press nor about his works, becoming known.

As nothing has been done by the author to secure prosperity for the children of his Muse, the publisher is strictly called upon, nay, absolutely bound, to exert himself effectively for the productions of so eminent a mind. After perusing this introduction of mine, and my invitation to try the present *Quintets*, as well as the THREE TRIOS FOR PIANOFORTE, VIOLIN, AND VIOLONCELLO, previously published, the reader will approve of my precaution. It is, unfortunately, a too-well established fact that, as a rule, a composer's earliest works, unless especially favourable circumstances co-operate to aid them, remain totally neglected, with the quasi excuse: "We have so many admirable things in this style by Mozart, Beethoven," &c., and so on.

Quite right—yet not right generally, since we must advance with the times in which we live.

While especially inviting all professional musicians and such educated amateurs as are capable of forming an independent judgment, to render themselves acquainted with these Trios, I would at the same time direct attention to the composer's geniality—an originality such as we but rarely come across. Berwald was born at Stockholm in 1796, and may be characterised as a man possessing a highly original and thoroughly independent artistic nature. His reputation in his own country is that of a most clear-minded and clever contrapuntist, occupying, perhaps, the first place among living contrapuntists. His works are esteemed very highly by all the eminent musical scholars who know them; nay, such scholars unanimously declare them to be works which move in a highly original orbit and require to be profoundly studied by every one who would judge them as befits their value

and originality. Berwald, a thorough original both as composer and as man, has written, in twenty-five years or so, more than a hundred compositions of all kinds, without having had any published, though highly flattering offers were made him from many quarters. The ground of his refusal was simply this: he had made up his mind to let his compositions mature. But what he meant by letting them "mature" was to allow all his manuscripts to lie quietly for years in his desk (some remained there twenty-five years) and then to try them again. If they stood the test of the views gained in the period which had elapsed, then and then only did he consider the time arrived for their publication by means of the press. That time began last year, and Berwald allows the children of his Muse to set out on their travels through the world, because he believes that, at their riper age, they may venture more boldly on the slippery path than they could have done had they braved danger when they were only a few weeks old.

I share the views of the composer; after looking over the large, rich stores of his works, I resolved therefore to make them mine. This has been done, and I have begun publishing them, not merely for the sake of wretched Mammon; no, simply because I am pleased to think that by such a course I can render art a service. In consideration of the tremendous expense attendant on such an undertaking, I rely, however, upon the vigorous support of German musicians! Esias Tegner, the Swedish poet and author of the *Frikjöfsaga*, was assuredly nowhere better understood and appreciated than in this Germany of ours, and I hope that it will not prove otherwise with the works of Franz Berwald.

JULIUS SCHUBERTH.

Hamburg, July, 1856.

MICHAEL IVANOVITCH GLINKA.

(Continued from page 282.)

Dehn was then custos of the musical department in the Royal Library, Berlin, and at the same time a writer for the *Musical Gazette of Leipzig*. His lessons were very useful to Glinka. They lasted only five months, but that short space of time was sufficient for the excellent master in question to introduce order into the theoretical notions of his pupil. Glinka learned fugues and the art of development. (Oh!—DR BLIDGE.) Dehn wrote four short manuscripts, in which he summarised all necessary for him to know of harmony, melody, counterpoint, and instrumentation, manuscripts it would doubtless be very interesting to consult. At the same time, the master's criticisms enlightened and guided the taste of his young disciple. Glinka tried once more to compose, but this time exclusively on Russian motives. He wrote a certain number of pieces afterwards introduced in *Life for the Czar*. The fixed desire of founding a school of national music invaded his mind more and more every day. "This desire haunted me," he writes. And, as though in a dream, he thought of a grand opera, though without daring to go into the idea, for as yet he mistrusted his own power. He opened his heart, however, on the subject in a letter to a friend at St Petersburg. We beg permission to quote this letter almost in its entirety; while revealing the young composer's projects at this period, it brings out strongly a few traits of his character.

"TO SERENO TOBOLSKI.

"Berlin, 1832.

"MY GOOD SERENO,—You do wrong to complain of my silence. The friend has not forgotten the friend; you are always present in my thoughts, quite close to my heart. The last time I wrote to you was from Italy, whence you ought to have heard from me on several occasions. I left that smiling country without very much regret. And why should I have done otherwise? The joyous, animated, and noisy life there had become distasteful to me. It is my fault; it is difficult for me to be happy, for, to tell you the truth, and set all modesty on one side, I met in Italy persons whom I liked very much, and received there the most flattering marks of sympathy to which an artist's ambition can aspire.

"I recollect *Norma*, but at present I like going to treat myself to *Der Freischütz* at the Royal Opera. Then I am busy every day with Dehn; I spend the greater part of my time in profiting by his advice.

"I shall not remain long here, and am looking forward most impatiently to the moment when I shall embrace you. I have a

project in my head, an idea . . . but I will not confess too much; perhaps, were I to tell you all, I might dread seeing painted on your face signs of incredulity.

"And yet—I must first inform you that even you will find me somewhat changed—perhaps you will, with surprise, discover in me more than you would ever have thought when I was in St Petersburg. Must I tell you all? . . . I fancy that I, as well as others, might give our stage a work of grand proportions. It will not be a masterpiece, as I am the first to admit, but it will not be so very bad after all! . . . What do you think? The important point is the choice of a subject. At all events, this will be thoroughly national. And not only the subject but the music, likewise, must be so; I want my dear countrymen to feel at home in it, and I would not have people abroad consider me boastful and presumptuous, decking myself out, like the jay, in others' plumes. But I begin to perceive that I may weary you by prolonging unreasonably a description of something still in the limbo of the future. And who knows whether I shall find within me the strength and talent necessary for fulfilling the promise I have made myself! . . . Farewell.—Yours, "MICHAEL."

There reigns in this letter a tone of charming modesty which enlists our sympathy. Above aught else, the young musical amateur, now a real artist, fears one thing: to seem too well contented with himself. But his demon disturbs him; his fixed idea is determined to force a way for itself at any price. It is as though a voice is pushing him forward and that the Muse has whispered to him: "You shall write Russian music!" He hesitates; will not people laugh, and with justice, at his attempt, and, perhaps ridicule him? Fear strangles him and paralyses his pen. Consequently, what oratorical precautions before coming to the fact! . . . He recovers, however, the feeling of his own value. After all he has worked a great deal, he has reflected, and his powers are matured. He knows this, and considers he is bound to inform his old companion of it. "You will see," he appears to say, "I am much stronger than you believe!" . . . Then he would fain recall the words, when they have scarcely fallen from his lips. Again he hesitates, scans the goal he has to reach, takes his own measure, and finds himself very little: is he sure to fly to such a height without burning his wings? . . . Well, who knows? . . . The letter ends with this interrogation, the summary of the diverse sentiments: hope, doubt, anxious timidity, noble ambition, and legitimate faith in the future, which agitate his soul" (*The reader of Glinka's letter must surely have found out all this for himself.*—DR BLIDGE.)

(To be continued.)

WAIFS.

M. Armand Castelmaly is engaged at Warsaw.
Goldmark is writing a new opera, *Der Fremdling*.
The *Salvator Rosa* of Gomez has been performed in Athens.
The new Theatre at Florence is to be opened with *Poluto*.
Mdle Sembrich will appear this summer at Kroll's Theater.
Lecocq's *Petit Duc* is a success at the Teatro Nuovo, Naples.
Monsign's *Spartacus* has not been over-successful at Marseilles.
Mdle de Reszké is singing in Seville, where she is much admired.
Donizetti's *Belisario* has been revived at the Teatro Dal Verme, Milan.
Sig. Giocosa's *Conte Rosso* has met with only moderate success at Turin.
Mad. Friedrich-Mater is playing a short engagement at the Stadttheater, Breslau.
Giovannini's new opera, *Adele di Volpunga*, has been produced at the Politeama, Trieste.
Lud. Meinhardus' oratorio, *Luther in Worms*, has been well received in Königsberg.
A new monthly periodical, *El Teatro*, edited by Señor Nombela, has appeared at Madrid.
Mad. Wilt began on the 2nd inst. a starring engagement at the Theatre Royal, Stuttgart.
Philipp Scharwenka has espoused Marianne Stresow. (Duet for piano and violin.—DR BLIDGE.)
P. Benoit's "Kinderkantate" has been performed at the Hague by the Toekomst Society, under Nicolai.
There is again a question of Herr Jauner's resigning the management of the Imperial Operahouse, Vienna,

Mr W. H. Bonner has been appointed Organist and Choirmaster of the new Wesleyan Chapel at Plaistow, E.

Mad. Sachse-Hofmeister appeared on the 1st inst. at the Imperial Operahouse, Vienna, as Fidelio, with great success.

Michael Korjakin, bass singer of the Imperial Russian Opera, St Petersburg, is engaged next month for Odessa.

Signor Stagno has appeared in *Les Huguenots* at the Liceo, Barcelona, and is announced for *Aida* and *Il Barbiere*.

Having recovered from his accident at Chicago, Franz Rummel has resumed his concert-tour through the United States.

An Orchestral Society, under Sig. C. Scalisi, has been founded in Naples, and will give its first concert at the end of July.

M. and Mad. Szarvady celebrated their Silver Wedding on the 12th inst. (Oh Claus! Oh Wilhelmine!—DR BLIDGE.)

Sig. Borri, "choreographer," has gone to Vienna to superintend the production of a new ballet of his, entitled *Stock am Eisen*.

Carl Grabowsky, late Intendant of the Court Theatre, Meiningen, has had a pension of 3,000 marks conferred on him by the Duke.

Dr Goldstein, formerly editor of the *New-Yorker Musik-Zeitung*, has left the States and settled in Berlin. (Per Hercle!—DR BLIDGE.)

Signor Merelli, who continues manager of the Italian opera in St Petersburg, has again re-appointed M. Vizentini his stage manager.

A company for the erection of a new opera-house has been formed in New York, and more than 600,000 dollars have been already subscribed.

Professor Kaspar Zumbusch, who originated the project of the Beethoven Monument in Vienna, has received the honorary freedom of that city.

Paul Geisler's "Symphonic Poem," *Der Rattenfänger*, has been well received in Leipsic. ("Symphonic Poem"! Whistler, where art thou?—DR BLIDGE.)

It is said that Herr Ludwig Straus has resigned his position as leader and solo violinist at Her Majesty's Theatre. (Herr Straus has thought better of it, for which we are all grateful.—DR BLIDGE.)

Grammann's *Melusina* will be performed in the approaching season at the Teatro Apollo, Rome. (Too much of a good thing to be probable.—DR BLIDGE.)

Señor Nariano Toriano Fuentes, an esteemed Spanish musician and writer on music, one of his works being a *History of Music in Spain*, died recently in Madrid.

Rubinstein's *Nero* heads the list of novelties for next season at the Royal Operahouse, Berlin. His *Demon* will be produced in the autumn at the Stadttheater, Hamburg.

W. Freudenberg of Wiesbaden has completed a new opera, *Kleopatra*, and Herr Grimm, "Musician of the Chamber" (*Kammermusik*), a ditto, *Die Elfenkönigin*.

Le Partisan, Count d'Osmond's opera, which was to have been produced at the unfortunate Théâtre-Lyrique, Paris, will be brought out, with an Italian libretto, next winter, at Nice.

At the fourth concert of the Scala Orchestral Society, Milan, a leading feature was Paganini's "Moto Perpetuo," executed by all the first violins with accompaniment by the rest of the orchestra.

The room in which Mozart was born, at No. 7, Getreidestrasse, Salzburg, will in future be thrown open to the public. (Why not long since? It would have attracted many pilgrims.—DR BLIDGE.)

Sig. Campa, recently appointed Director of the Public School of Music, Sassari, had, a short time since, a paralytic stroke, which deprived him of the use of his left side. He is, however, recovering.

Carmen, with Mad. Schuch as the heroine, has been performed at the Theatre Royal, Dresden, with moderate success. Count Hochberg has written an opera, *Der Wärfwolf*, to be produced at the same theatre.

The programme at the last concert of the Milan Society for Choral Singing, under the direction of Sig. Leoni, included compositions by Loti, Seb. Bach, Haydn, Bortniansky, Smart, Boniforte, Perelli, Gounod, and Delibes.

We are pleased to see that another organ appointment has been made from the ranks of our Academy students. Mr Alfred J. Eyre, who has just been appointed organist to the Crystal Palace, is, at present, studying at the Royal Academy of Music.

Herr Rudorff will probably succeed Max Bruch at Stern's Vocal Association, Berlin. The post was offered to Stockhausen, who declined it on account of the insufficient salary, being only 4,500 marks. (Herr Bruch has now got £400 at Liverpool for his £180 at Berlin.—DR BLIDGE.)

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